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MATERIALS ON AZERBAIJAN ART PUBLISHED IN "TVORCHESTVO" JOURNAL DURING THE 80s OF THE LAST CENTURY (CULTURAL AND HISTORICAL ANALYSIS)

Abstract. The article deals with publications on Azerbaijan art published in "Tvorchestvo" journal during the 80s of the last century. Azerbaijani art was widely highlighted on the All-Union scale at that time. Besides Russian authors, Azerbaijani art critics, who regularly published their articles in Moscow periodicals, including in "Tvorchestvo" journal, participated actively in this work. The analysis of the publications shows that most of them are scientific and popular and correspond with the profile of the journal. These were mainly essays, notes, interviews and published in relevant sections and columns. Mursal Najafov, Jamila Novruzova, Grigoriy Anisimov and others' articles that highlighted creative works of Azerbaijani artists and sculptors – Boyukagha Mirzazadeh, Farhad Khalilov, Asif Jafarov, Nadir Gasimov, Miralasgar Mirgasimov, Ibrahim Zeynalov, Fazil Najafov and others rouse interest.

Key words: "Tvorchestvo" journal, Azerbaijani painting, Azerbaijani sculpture, Mursal Najafov, Jamila Novruzova.

Introduction. Azerbaijani art was widely promoted on the All-Union scale during the 80s of the last century as the art of other republics of the former USSR. Besides Russian researchers, Azerbaijani art critics had an important role in this work. Interesting scientific and publicistic materials on Azerbaijani art were published in books, newspapers and journals at that time. From this point of view, the role of "Tvorchestvo" journal, which was popular once, was great. Art critics, various authors collaborated regularly with the journal, published different articles on its pages during the 80s.

A number of articles highlighted the most various areas of the cultural life of Azerbaijan were published in "Tvorchestvo" journal, which was the organ of the former USSR Union of Artists during the 70-80s of the 20th century. These articles were of scientific and publicistic character and written by both Azerbaijani specialists and Moscow authors. Although nearly half a century has passed, many of these writings have saved their historical significance today.

Some of these writings are being reviewed in this article.

The interpretation of the main material. Firstly, let's have a look at an article "At Bakuvians's workshops" by Professor Mursal Najafov published in March issue in 1982. The artists talked about the problems and advanced opportunities of modern Azerbaijani fine arts at that time ad showed a number of successful results of pictorial art search by specific art paintings of Azerbaijani artists [126]. The creative works of Azerbaijani brush masters – F.Aghayev, F.Khalilov, I.Mammadov and others were studied in detail in the article, some of their works were published on pages of the journal. Some of them were "The Shoots" (A.Asgarov, 1980), "The Repair of The Web" (F.Aghayev, 1979), "The Sea Is Restless" (F.Khalilov, 1980), "The First Lesson" (I.Mammadov, 1978), "The Weight Stones" (from series of "The Venerable Sportsmen" by A.Alasgarov, 1980) and other compositions. In general, "At Bakuvians' workshop" article featured in terms of the author's style and differed from other writings by the fluency of the language and professional style. "Art researcher and promoter M.Najafov did not forget the criticism area of art study, but he tried to express his consideration for every work that he analysed" [2, p. 35].

Lala Eldarova's article was published in the 9th issue in 1983. The author wrote about the erection of a monument for Jafar Jabbarly in Baku in that article. The article was called: "Monument to Jafar Jabbarly". The article was relatively small in size and it was informative. Although L.Eldarova's writing was compact, it draws attention by its objectivity of artistic analysis. L.Eldarova showed that the correct assessment of the capacity and spatial peculiarities of the sculpture area led to its harmonic integration with the environment. In this respect, the authors' work can be considered acceptable. The authors of the monument are Miralasgar Mirgasimov (sculptor) and Yusif Gadimov (architect). The monument is located in the center of Baku, at the train station. Thorough reconstruction works were carried out in this

area of the city at that time. One-storeyed, overdue and tumbledown houses, which spoiled the appearance of the area, were pulled down, so the wide place (within Baku Railway Station, the main building of Azerbaijan State Oil and Industry University) allowed to erect the monument that could complete the artistic solution of the square. There was also a photo of the monument [4].

Two more articles (in the 10th and 11th issues) were published in the journal in 1983. The article in the 11th issue (November) is similar to L.Eldarov's article for its structure and theme. But it should be noted that the article in October issue was more comprehensive and highlighted an interesting theme. The article was called "In New Ganja" and written by deceased Mursal Najafov. One of the main peculiarities in the article was that the author took Russian readers out of the traditional, narrow information circle and introduced the current problems of the other large residential areas of Azerbaijan to them. As a rule, the problems of architecture and town-building, the synthesis of art and the problems of modern look at architecture concentrated on Baku at that time. Many authors supposed that they had created the landscape of our republic in the synthesis field of architecture and art by enumerating the fundamental changes happened in Baku. However, it was not possible to create a complete imagination of modern Azerbaijani architecture in readers of the former All-Union only by writing about Baku. And Baku is not the only cultural center, no matter how great role it plays in the life of our republic. This can be felt in materials devoted to architectural problems of other republics of the former USSR. Besides the town-building problems of Vilnius, the Lithuanian authors didn't forget also about the architectural solution in Kaunas, Siauliai and some other cities and settlements. The Georgian authors mentioned not only Tbilisi, but also Kutaisi, Rustavi and other cities, published interesting articles on artistic and aesthetic principles of their town-building peculiarities. From this point of view M.Najafov's article is estimable. The article is one of the few articles devoted to modern Azerbaijani artistic and architectural principles and locating "outside of Baku" (except some historical and architectural monuments). The article highlighted a new architectural image of the ancient and beautiful Ganja, elements of art synthesis embodied here, etc. The article also drew attention by the style.

You can see successful changes in Ganja happened during the 70-80s in photos placed in the text [4].

As mentioned above, the last material on Azerbaijan (the 11th issue) in 1983 resembled L.Eldarova's writing. The article was called "The Monument of K.Marx" and written by Jamila Novruzova. Jamila Novruzova talked about his monument opened in Baku (sculptor Ibrahim Zeynalov, architect Mikhail Huseynov). The monument of Karl Marx, which was one of the weakest monuments from the ideological and aesthetic point of view, was erected in a relatively new, newly appropriated part of the city. Accordance of architectural complex with local landscape was spread not on the base of complex town-building activities such as the pulling of old buildings down and the creation of a new complex as in the area where J.Jabbarly's monument is located, but on the basis of development of newly constructed city area. The author noted specially that the monument created a single harmony with park and garden complex where it was erected and can be considered successful in this regard. Although the monument of K.Marx was taken for a long time as other ideological monuments, Jamila Novruzova's article published in Moscow press plays a certain role in the history of art.

Let's pay attention to another article published in 1985. The article written by well-known researcher and aesthetic M.Kagan was devoted to artist Boyukagha Mirzezadeh's creative work. The Russian specialist highlighted the painting quality of the Azerbaijani artist and explained the main artistic peculiarities of his artistic way for readers. M.Kagan's article is remembered for individuality of its style and for its simple and comprehensive plot. There were also two paintings by artist Boyukagha Mirzazadeh in the journal [4].

Once famous researcher A.Korzukhin wrote: "Temperament Lentulov was seen as a defender of freedom of filers and color was an object of "his admiration" – this admiration has been established forever in Boyukagha Mirzazadeh's creative method" [1, p. 11].

Materials about the republic were assembled in issues in 1986, especially in issues of summer months. These were "The First Transcaucasian Biennale" and Mursal Najafov's "Look at our today" articles. We can find some materials about our republic in "The First Transcaucasian Biennale" informative article. The article was published in the July issue. In general, the article dealt with the first Transcaucasian Biennale (biennial exhibition) held in Tbilisi – the capital

of Georgia. It was told about the works of artists of South Caucasus republics exhibited in the exhibition. As noted by researcher Mursal, Azerbaijani fine art was also exhibited in the biennial. Residents and guests of Tbilisi saw the main themes of modern Azerbaijani fine art and were interested in the artists' works. The audience liked F.Najafov's "Venerable Doctor", H.Hagverdiyev's "The artist's portrait" (sculpture), M.Abbasov's "Beginning" (painting) and other compositions. The works of many well-known Azerbaijani artists, including Asaf Jafarov, Rasim Babayev, Nadir Gasimov and others were exhibited successfully in the biennale held in Tbilisi.

The author of "Look at our today" article was Mursal Najafov. This article was published in the June issue. M.Najafov wrote about artist I.Mammadov, especially about his exhibition held in Baku. He helped the former All-Union readers to perceive prominent art critic I.Mammadov's artistic peculiarities by analysingthe Azerbaijani artist's creative search. I.Mammadov's some compositions were also published in the journal. You can see both painting and graphic works among these compositions. "Table-Palette" (1980, pencil), "Aliya" (1984), "Branch of Quince Tree" (1983) and other were interesting among them.

G.Anisimov's "Panorama of Quiet Work" article was published in the January issue of the journal in 1987. The article dealt with the exhibition of Azerbaijani artists held in Moscow. The author analysed modern Azerbaijani fine art in the context of national color. It is known that Azerbaijani fine art, which was a leading country among the former Soviet republics, achieved great achievements thanks to its extensive themes and national color. The works created by Azerbaijani brush masters during the 80s proved it. The audience and art critics felt it in many artists' creative work and successful works. This includes Sattar Bahlulzadeh's delicate, lyrical description means with unique artistic shades, Tahir Salahov's image of simple laborer brought to the ideal level, Rasim Babayev's rich palette based on national folklore plots. Modern Azerbaijani fine art was developed and formed as a result of these and other artists' efforts. Also, this formation had confirmed more on the basis of national color towards the end of the 80s. This peculiarity was confirmed also in the works of well-known researchers as S.Chervonnaya, I.Svetlov, O.Sopotsinski. This idea was developed in the articles of researchers as G.Anisimov, A.Dekhtar, A.Kamenski, I.Sviridova devoted to national art. Grigori Anisimov

expressed this idea not only on the basis of his own considerations, but also by presenting the artists' works to the readers. Sometimes he tried to explain difficult-to-understand, rich colored plots of Azerbaijani artists' works to readers by analysing them from a scientific and publicistic point of view. There were many paintings about G.Anisimov's essay in the journal. It was a positive state in itself, so, any creative sample that is explained widely gets its true value when it is visually showed. There were samples of S.Bahlulzadeh ("Narcissus Flowers"), T.Salahov ("Morning of Absheron"), Y.Huseynov ("The Coast of Absheron"), E.Asgarov ("Land and People"), R.Babayev ("My Garden") and other artists' works on G.Anisimov's article in the journal.

Besides other writings on "In the Workshops" rubric, another article of our compatriot L.Shahzamanova was published in the May issue in 1988. This article was dedicated to artist Gayyur Yunus's creative work. The article was small in size, but it attracted attention by rich materials. Three samples of Gayyur Yunus's works were published in the journal.

Another writing sample was called "The Strings of Memory" on the same theme. The article's author Dilara Vahabov wrote about ceramist artist Mazahir Afshar's creative work in the July issue of the journal in 1988. The unique quality of the artist's individual creative peculiarities, his ability to create many figurative, memorable works in the field of ceramics and becoming master in this ancient field formed the main line of the article. The problem of re-popularization of ancient folk art and adaptation to contemporary requirements during the 70-80s was highlighted in detail by D.Vahabov. The author emphasized that Mazahir Afshar did also great works in this area. It is told that the artist brought a new spirit to this ancient art by his ceramic works. Several photos of Mazahir Afshar's ceramic works were also published in the journal.

Conclusion. The highlighting history of Azerbaijani art in periodicals is topical theme. This theme rouses great interest in terms of investigating the art history and activities history of this or that periodical press sample. This analysis shows that the 80s of the last century left a significant mark on Azerbaijani art. "Tvorchestvo" journal, which was once published in Moscow, played a great role in this work. Today, the researches of a number of creative forms that we have observed in our national art and artistic style and trends that are not traditional to classical painting art were formed exactly at that

time and have begun developing gradually. Perhaps, the articles dedicated to our fine art during the 80s are distinguished by the fact that they have new, more colorful shades than previous editions.

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Xəzər Zeynalov (Azərbaycan)

Ötən əsrin 80-ci illərində "Tvorçestvo" jurnalında dərc olunmuş Azərbaycan incəsənətinə aid materiallar (mədəni-tarixi təhlil)

Məqalədə ötən əsrin 80-ci illərində "Tvorçestvo" jurnalında dərc olunmuş Azərbaycan incəsənətinə aid nəşrlər nəzərdən keçirilir. Həmin dövrdə Azərbaycan incəsənəti ümumittifaq miqyasında geniş işıqlandırılırdı. Rusiyalı müəlliflərlə yanaşı, bu işdə Moskva dövri nəşrlərində, o cümlədən "Tvorçestvo" jurnalında müntəzəm surətdə yazılarla çıxış edən Azərbaycan sənətşünasları da aktiv iştirak edirdilər. Nəşrlərin təhlili göstərir ki, onların böyük əksəriyyəti elmi-populyar xarakterli olmaqla jurnalın profilinə uyğundur. Bunlar əsas etibarilə oçerk, qeyd, müsahibə olub müvafiq bölmə və rubrikalarda çap edilirdi. Mürsəl Nəcəfov, Cəmilə Novruzova, Qriqori Anisimov və başqalarının Azərbaycan rəssam və heykəltəraşlarının – Böyükağa Mirzəzadə, Fərhad Xəlilov, Asif Cəfərov, Nadir Qasımov, Mirələsgər Mirqasımov, İbrahim Zeynalov, Fazil Nəcəfov və bir çox başqalarının yaradıcılığını işıqlandıran məqalələri maraq doğurur.

Açar sözlər: "Tvorçestvo" jurnalı, Azərbaycan rəngkarlığı, Azərbaycan heykəltəraşlığı, Mürsəl Nəcəfov, Cəmilə Novruzova.

Хазар Зейналов (Азербайджан)

Материалы по искусству Азербайджана, изданные в журнале «Творчество» в 80-х годах прошлого века (культурно-исторический анализ)

В статье рассматриваются публикации об искусстве Азербайджана, вышедшие в журнале «Творчество» в 80-х годах прошлого столетия. Это был период, когда искусство Азербайджана широко освещалось во всесоюзном масштабе. Наряду с русскими авторами, в этом активно участвовали и азербайджанские искусствоведы, регулярно печатавшиеся на страницах московских изданий, в том числе в журнале «Творчество». Анализ публикаций показывает, что большая их часть имела научно-популярный характер, что соответствовало профилю журнала. В основном это были очерки, заметки, интервью, опубликованные в соответствующих разделах и рубриках журнала. Вызывает интерес статьи Мурсала Наджафова, Джамили Новрузовой, Григория Анисимова и других, в которых освещается творчество азербайджанских художников и скульпторов – Беюкаги Мирзазаде, Фархада Халилова, Асифа Джафарова, Надира Касумова, Миралескера Миркасимова, Ибрагима Зейналова, Фазиля Наджафова и многих других.

Ключевые слова: журнал «Творчество», живопись Азербайджана, скульптура Азербайджана, Мурсал Наджафов, Джамиля Новрузова.